

## Editorial

This is our last issue as editors of *BJME*, so we are in reflective mood as we think about the past and future of the journal, and of changes in music education more widely. The authors in this issue take up the theme of the heritage of the past, and its influence on the present and future. In truth, this sense of how music education is situated in the 'long view' is a perennially interesting one, which helps to illustrate the ways in which challenges in musical teaching and learning are continually revisited from new perspectives.

Scott Harrison poses the question 'What's happening to boys?', and demonstrates that the concept of 'missing males' as a prevalent phenomenon in music-making has a long history. His study confirms that there is an ongoing association of gender with certain instruments, and for some of his interviewees there were painful memories of having to face harassment and homophobic comments, particularly in relation to singing and the playing of certain instruments perceived to have 'feminine' qualities. Harrison puts forward a number of strategies which might help music educators to challenge stereotyped and gendered views about musical participation, and consequently enable all students to fulfil their musical potential regardless of gender.

The article by Avra Pieridou-Skoutella confronts Greek Cypriot children's construction of musical identity, which has its roots in the history of the colonial background of Cyprus, and Greek nationalism. In particular she focuses upon Cypriot traditional music, and finds that for urban children this tradition is outside most of their lives, they regard it as the music of 'uneducated and backward villagers'. On the other hand, she found that whilst most rural children project a Westernised self they frequently celebrate local cultures in intimate social contexts, and a few of them construct a stable local Cypriot musical identity. There are implications in all this for schooling, and the role that the public music education system might play in helping to redefine Cypriot national and musical identity.

Tim Cain's focus is on mentoring trainee music teachers, and he points out that music education has a long tradition of learning through apprenticeship. This is commonly thought of as 'learning by doing', with teaching viewed as a skilful craft, and in teacher education such learning is achieved through practical experiences of teaching under the direction of the mentor. Others, however, talk of teaching in terms of professional artistry: learning to teach is a matter of developing the ability to interpret situations wisely, and here reflection is the key. As a result of his investigation, Cain argues that mentors' practice can often be interpreted with reference to these two approaches, and that individual trainees might find themselves particularly suited to one of them, or indeed to a combination of both.

Catherine Parsonage, Petter Frost Fadnes and James Taylor address their work in a music conservatoire, where practical, professional skills were historically the educational priority. As these institutions have gained degree-granting status, the introduction of theoretical studies has largely been considered, at least by students, as separate from the practical. The authors use jazz as a case study to develop modules in which students can be seen to engage actively with an appropriate academic curriculum. This integration of theory and

practice promises that although the one to one instrumental lesson remains at the heart of the conservatoire curriculum, change will come about through viewing conservatoires as leading the way in supporting the creative delivery of an integrated curriculum.

Finally, Jane Southcott applies the forensic skills of the historian to tracking the influence of a small group of German didactic songs on English music education in the 19th century, and in so doing illuminates hitherto unknown aspects of the historical landscape we know through Hullah, Glover, Curwen and Turner. In our 21st century globalised world, it is salutary for us to realise that cross-cultural influences are nothing new, and are to be celebrated.

During our five years of editorship of this journal we have endeavoured to present articles which have been thought provoking, and which have some impact upon music teaching in all its diversity. We have introduced the 'Point for Debate' feature which has reflected much of current concerns including technology, creativity, teacher training, and the role of children as researchers. In our two special issues related to 'perspectives on music education' and 'instrumental teaching in higher education' we (with Janet Mills and Hilary Moore) attempted to widen and broaden the scope of the journal to be more inclusive of a variety of disciplines, a wider sweep of contributors, and a greater range of settings in which music education takes place.

Certainly music in schools in the United Kingdom during these five years has changed considerably with the launch of the Music Manifesto, the Key Stage Three Strategy, the coming on stream of the Wider Opportunities scheme, and the continuing progress of the Musical Futures Initiative. It will be for our successors to consider the new secondary school curriculum for the 21st century, to be unveiled in 2008, which according to a recent newspaper headline promises 'a classroom revolution as curriculum embraces modern life' (*The Independent*, 13 July, 2007).

It remains for us to thank the members of our Editorial Board and International Advisory Board, the many reviewers we have worked with, the staff of Cambridge University Press, and our contributors for making our editorship a most rewarding and educative experience. We are delighted to hand over the editorship to two such highly esteemed colleagues as Pamela Burnard of the University of Cambridge, and Gary Spruce from the Open University. We know that they will give the journal their distinctive stamp, so that it will remain and grow as a leading music education research journal in the United Kingdom and internationally.

GORDON COX

STEPHANIE PITTS